



Charles-Marie WIDOR

MESSE

2 Chœurs et 2 Orgues.

POESIS

MUSICA

Op. 36.

HAMELLE - Editeurs

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Cette messe a été écrite pour
la Chapelle de l'Eglise St Sulpice
à Paris, c'est-à-dire pour un
double chœur composé, l'un, des
deux cents voix, environ, du Grand-
Séminaire, l'autre, des quarante
exécutants de la Maîtrise.

MESSE

Kyrie.

Ch. M. W. Moderato.

Ch. M. Widor, Op. 36.

1^{er} CHŒUR.

Barytons.

Sopranos.

Contraltos.

2^d CHŒUR.

Ténors.

Basses.

Petit Orgue.

Moderato.

Grand Orgue.

Moderato.

1^{er} CHŒUR.

Ky-ri-e e - le - i - son

Ky-ri-e

First system of the musical score. The vocal part (top staff) has the lyrics: e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e. The piano accompaniment (bottom staves) features a melody in the right hand and a bass line in the left hand, with triplets and a crescendo marking.

Second system of the musical score. The vocal part continues with the lyrics: e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with triplets, a crescendo marking, and a mezzo-forte (mf) dynamic marking.

4

e - le - i - son.

le - i - son.

e - le - i - son.

e - le - i - son.

e - le - i - son.

ff

p

Chris - te Chris - te e - le - i - son Chris - te e -

p

Chris - te Chris - te e - le - i - son Chris - te e -

p

Chris - te Chris - te e - le - i - son Chris - te e -

p

Chris - te Chris - te e - le - i - son Chris - te e -

p

f *pp*
 - le - i - son e - - le - - i - son e - - lo - i - son
 - lo - i - son e - - le - - i - son e - - le - - i - son
 - lo - i - son Chris - te e - le - i - son Chris - te e - le - i - son
 - lo - i - son e - - le - - i - son Chris - te e - le - i - son

mf *ff*
 Chris - te Chris - te e - le - i - son Chris - te e - - le - i - son

mf *ff*
 Chris - te Chris - te e - le - i - son Chris - te e - - le - i - son
 Chris - te Chris - te e - le - i - son Chris - te e - - le - i - son

mf *sf*

e - le - i - son e - le - i - son
 e - le - i - son Chris - te e - le - i - son
 e - le - i - son Chris - te e - le - i - son
 Chris - te e - le - i - son Chris - te e - le - i - son
 e - le - i - son Chris - te e - le - i - son

Chris-te e - le - i - son Chris-te Chris - te e - le - i - son
 Chris-te e - le - i - son Chris-te Chris - te e - le - i - son
 e - le - i - son Chris - te e - le - i - son
 e - le - i - son e - le - i - son

ff Ky - ri - e e - - - le - - - i - son Ky - ri - e e - le - i - son

ff Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

ff Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

ff Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

ff Ky - ri - e e - - - le - - - i - son Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son Ky - ri - e e - - - le - i - son

Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e - le - i - son

Ky - ri - e e - - - le - i - son e - - - le - i - son e - le - i - son

First system of a musical score for voices and piano. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts sing the lyrics "Ky - ri - e e - le - i - son" with various melodic lines. The piano accompaniment includes chords and moving lines, with a triplet of eighth notes in the right hand. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo).

Second system of the musical score, continuing the vocal and piano parts. The vocal staves continue the "Ky - ri - e e - le - i - son" phrase. The piano accompaniment features more complex chordal textures and moving lines. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo). The system concludes with a final chord in the piano part.

Gloria.

9

Vivace.

Barytons.

CHŒUR.

Sopranos.

Contraltos.

Tenors.

Basses.

CHŒUR.

it Orgue.

nd Orgue.

Vivace.

Vivace.

p (aanches récit *pp*)

p Flutes 8 et 4 récit.

mf

Lau - da - - mus te A - do -

mf

Be - ne - di - - ci - mus te

mf

Be - ne - di - - ci - mus te

mf

Be - ne - di - - ci - mus te

mf

Lau - da - - mus te A - do -

8

G.O.

récit.

G.O.

mf

G.O. Fonds 16 et 8 et aanches récit.

glo - ri - am tu - am Do - mi - ne De - us
fi - ca - mus te Do - mi - ne De - us
fi - ca - mus te Do - mi - ne De - us
fi - ca - mus te Do - mi - ne De - us
glo - ri - am tu - am Do - mi - ne De - us

Rex coe - les - - - tis De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - li

Rex coe - les - - - tis Pa - - - - ter, Do - mi - ne Fi - - -

Rex coe - les - - - tis De - us Pa - ter om - - - ni - po - tens. Do - mi - ne Fi - - -

Rex coe - les - - - tis De - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li

Rex coe - les - ti Pa - ter om - ni - po - - - tens, Do - mi - ne Fi - li

Lento. (♩ = ♩)

u - ni - ge - - ni - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

u - ni - ge - - ni - te Je - su Chris - - - te.

Je - su Chris - te Je - su Chris - - - te.

Lento. (♩ = ♩)

u - ni - ge - - ni - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

u - ni - ge - - ni - te Je - su Chris - - - te.

Je - su Chris - te Je - su Chris - - - te.

Lento. (♩ = ♩)

u - ni - ge - - ni - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

li Je - su Chris - te Je - su Chris - - - te.

u - ni - ge - - ni - te Je - su Chris - - - te.

Je - su Chris - te Je - su Chris - - - te.

Do - mi - ne De - - us A - gnus De - i Fi - li - us Pa - tris

Qui

Do - mi - ne De - - us A - gnus De - i Fi - li - us Pa - tris

recit.

pp

p *anches recit.*

Qui tol - lis pec - ca - ta

tol - lis pec - ca - ta mun - di mi - se - re - re no - bis

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

Fonds 16 et 8 anches recit.

mun - di sus - ci - pe de-pre-ca-ti-o - - - nem nos - tram

qui

qui

mun - di sus - ci - pe de-pre-ca-ti-o - - - nem nos - tram

mun - di sus - ci - pe de-pre-ca-ti-o - - - nem nos - tram

Récit. *p*

rit. a tempo

pp

pp

rit. a tempo

p

rit. a tempo

p

pp

se - des ad dex - teram Pa - tris

mi - se - re - re no -

se - des ad dex - teram Pa - tris

mi - se - re - re no -

Récit.

Récit.

pp

pp

pp

Tempo I.

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo I.". The lyrics "Quo - ni" are written at the end of each vocal staff. The piano part has a "bis." marking in the first measure.

Tempo I.

Piano accompaniment for measures 9-16. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo I.". The piano part features a "bis." marking in the first measure.

Tempo I.

Piano accompaniment for measures 17-24. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo I.". The piano part features a "bis." marking in the first measure.

Five vocal staves and a piano accompaniment for measures 25-32. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo I.". The lyrics "am tu so - lus Sanc - tus Tu so - lus Do - mi - nus" are written under the vocal staves. The piano part features a "bis." marking in the first measure.

Piano accompaniment for measures 33-40. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a "bis." marking in the first measure.

Piano accompaniment for measures 41-48. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a "bis." marking in the first measure.

so - lus Sanc - tus so - lus Do - mi - nus tu so - lus Al - tis - si -

so - lus Sanc - tus so - lus Do - mi - nus tu so - lus so lus

so - lus Sanc - tus so - lus Do - mi - nus tu so - lus so - lus

so - lus Sanc - tus so - lus Do - mi - nus tu so - lus Al - tis - si -

so - lus Sanc - tus so - lus Do - mi - nus tu so - lus Al - tis - si -

mus tu so - lus Do - mi - nus tu so - lus tu so - lus Al -

Do - mi - nus Sanc - tus, so - lus Do - mi - nus Al - tis -

Sanc - tus so - lus Al - tis - si - mus, so - lus Do - mi - nus Al - tis -

mus tu so - lus Do - mi - nus tu so - lus tu so - lus Al -

mus Je - su Chris - te Je - su Chris - te, so lus Do - mi - nus Al - tis -

- tis - si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in

- si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in

- si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in

- tis - si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in

- si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in

The first system of the musical score consists of five vocal staves and piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "tis - si - mus Je - su Chris - te cum Sanc - to Spi - ri - tu in" repeated across the staves. The piano accompaniment features a series of chords and melodic lines, with a prominent bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C).

glo - ri - a De - i Pa - tris in glo - ri -

glo - ri - a De - i Pa - tris A - men a -

glo - ri - a De - i Pa - tris A -

glo - ri - a De - i Pa - tris A - men

glo - ri - a De - i Pa - tris in glo - ri -

The second system of the musical score continues the hymn. It features five vocal staves and piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "glo - ri - a De - i Pa - tris in glo - ri -", "glo - ri - a De - i Pa - tris A - men a -", "glo - ri - a De - i Pa - tris A -", "glo - ri - a De - i Pa - tris A - men", and "glo - ri - a De - i Pa - tris in glo - ri -" repeated across the staves. The piano accompaniment features a series of chords and melodic lines, with a prominent bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The first system of the musical score consists of five vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The lyrics are: "a De - i De - i Pa - - - tris men a - - - men men a - - - men a - - - men De - i Pa - - - tris". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket with a repeat sign is placed over the final two measures of the piano part.

The second system continues the vocal and piano parts. The vocal staves have the lyrics: "a - - - men a - - - men. a - - - men a - - - men. a - - - men a - - - men. a - - - men a - - - men. a - - - men a - - - men. a - - - men a - - - men. a - - - men a - - - men." The piano accompaniment continues with the same rhythmic pattern, featuring a first ending bracket with a repeat sign over the final measures. The system concludes with a double bar line.

Sanctus.

Con brio.
Barytons.

1^{er} CHŒUR.

Sopranos.

Sanc - tus

Sanc - tus

Contraltos.

2^d CHŒUR.

Ténors.

Sanc - tus

Sanc - tus

Basses.

Sanc - tus

Sanc - tus

Petit Orgue.

Con brio.

Grand Orgue.

Con brio.

Sanc - tus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt

Sanc - tus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt

Sanc - tus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a keyboard accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are in Latin: 'coe - li et ter - ra glo - ri - a tu - a Ple - ni'. The vocal parts are arranged in two systems, with the Soprano and Alto parts in the first system and the Tenor and Bass parts in the second system. The keyboard accompaniment is shown in the third system. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'sf' (sforzando). The page number '17' is visible in the top right corner.

Musical score for "Sunt coeli et terra" by Gabriel Fauré. The score is in D major and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "sunt coeli et terra" and "Sanctus Sanctus Sanctus". The score includes dynamic markings such as *pp*, *p*, and *poco*. The piece concludes with a "Récit." section.

Do - mi - nus De - - us Ho - san - na, Ho - san - na in ex - -

Do - mi - nus De - - us Ho - san - na, Ho - san - na in ex -

Do - mi - nus De - us Sa - ba - oth Ho - san - na, Ho - san - na in ex -

Do - mi - nus De - us Sa - ba - oth Ho - san - na, Ho - san - na in ex -

De - us Do - mi - nus Sa - ba - oth Ho - - san - na, Ho - san - na in ex -

The first system of the musical score includes five vocal staves and two piano staves. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The piano accompaniment consists of a right-hand and left-hand part. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Do - mi - nus De - - us Ho - san - na, Ho - san - na in ex -". The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

cel - sis Ho - san - - na in ex - cel - - sis Ple - ni

cel - - sis Ho - san - - na in ex - cel - - sis Ple - ni

cel - sis in ex - - cel - - sis Ple - ni

cel - sis in ex - - cel - - sis Ple - ni

cel - sis Ho - san - - na in ex - cel - - sis Ple - ni

cel - sis Ho - san - na in ex - cel - - sis Ple - ni

The second system of the musical score continues the vocal and piano parts. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The piano accompaniment consists of a right-hand and left-hand part. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "cel - sis Ho - san - - na in ex - cel - - sis Ple - ni". The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

First system of musical notation, measures 1-10. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The vocal parts sing the lyrics "sunt coe - li et ter - ra" in measures 1-4, followed by "Glo - ri - a tu -" in measures 5-10. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#).

sunt coe - li et ter - ra

Glo - ri - a tu -

Second system of musical notation, measures 11-20. The vocal parts continue with the lyrics "a - tu - a." in measures 11-15, followed by "a - tu - a." in measures 16-20. The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

a - tu - a.

a - tu - a.

Benedictus.

Più lento.

1^{er} CHŒUR.
Barytons. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
Sopranos. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
2^d CHŒUR.
Contraltos.
Tenors. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
Basses. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

Più lento.

Petit Orgue.

Più lento.

Grand Orgue. Récit. *p*

Tempo I.

Be-ne-dic-tus Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na
Be-ne-dic-tus Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na
Ho-san-na Ho-san-na in ex-cel-sis in
Ho-san-na Ho-san-na in ex-cel-sis in
Be-ne-dic-tus Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na
Be-ne-dic-tus Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na

Tempo I.

Tempo I.

na in ex-cel-sis Ple-ni sunt coe-li et ter-ra

na in ex-cel-sis Ple-ni sunt coe-li et ter-ra

ex-cel-sis Ple-ni sunt coe-li et ter-ra

ex-cel-sis Ple-ni sunt coe-li et ter-ra

na in ex-cel-sis Ple-ni sunt coe-li et ter-ra

na in ex-cel-sis Ple-ni sunt coe-li et ter-ra

Glo-ri-a tu-a tu-a

Glo-ri-a tu-a tu-a

Glo-ri-a tu-a tu-a

Glo-ri-a tu-a tu-a

Glo-ri-a tu-a tu-a

Glo-ri-a tu-a tu-a

Agnus Dei.

Moderato.
Barytons.

1^{er} CHŒUR.

Sopranos.

Contraltos.

2^d CHŒUR.

Ténors.

Basses.

Moderato.

Petit Orgue.

Récit gambes 8

mi - se - re - re no - bis mi - se - re - re no - bis

mun - di mi - se - re - re no - bis

pec - ca - ta mu - di mi - se - re - re no - bis

mun - di mi - se - re - re no - bis

pp

mf Mi-se-re-re no - - bis qui tol-lis pec-ca-ta mun - - di mi-se-re-re no - bis

p A-gnus
p A-gnus
p A-gnus

mf Mi-se-re-re no - - bis qui tol-lis pec-ca-ta mun - - di mi-se-re-re no - bis

p *R.*

Fonds 16 et 8 anches récit.

pp De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no - bis mi-se-re-re

pp De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re

pp De-i qui tol-lis pec-ca-ta mun-di pec-ca-ta mun-di mi-se-re-re

pp De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re

ff Mi-se-re-re no - - bis mi-se-re-re no - - bis mi-se-re-re

ff Mi-se-re-re no - - bis mi-se-re-re no - - bis mi-se-re-re

no - bis

no - bis

ff Mi-se-re-re no - - bis mi-se-re-re no - - bis

no - bis

ff Mi-se-re-re no - - bis mi-se-re-re no - - bis

G.O.

G.O.

- re A - - gnus De - i mi - - se - re - re qui
 - re A - - gnus De - i mi - - se - re - re
 A - - gnus De - i A - - gnus De - i qui
 A - - gnus De - i qui tol - - lis
 A - - gnus De - i mi - - se - re - re qui
 A - - gnus De - i mi - - se - re - re qui
 pp G.O.

tol - lis pec - ca - ta pec - ca - - ta mun - di Do - na no - bis
 A - - gnus De - i mi - - se - re - re Do - na no - bis
 tol - lis pec - ca - ta pec - ca - ta mun - di Do - na no - bis
 pec - ca - ta mun - di pec - ca - - ta mun - di Do - na
 tol - lis pec - ca - ta pec - ca - - ta mun - di Do - na no - bis
 tol - lis pec - ca - ta pec - ca - - ta mun - di Do - na
 cresc. ff

pa - cem pa - cem
 pa - cem pa - cem
 pa - cem do - na no - bis pa - cem Do - na no - bis pa - cem
 no - bis no - - bis pa - cem Do - na no - bis
 pa - - cem do - na no - bis pa - cem Do - na no - - bis
 do - na no - - bis pa - cem Do - na do - na
 p

pp
 no - - - bis pa - cem
pp
 no - - - bis pa - cem
pp
 do - na no - bis pa - cem
pp
 no - - - bis pa - cem
pp
 do - na no - bis pa - cem
pp
 no - - - bis pa - cem

poco ritard. *pp*
 pa - - - cem.
pp
 pa - - - cem.
pp
 Do - - - na no - bis do - na no - bis pa - - - cem.
pp
 no - - - bis pa - - - cem.
pp
 do - na no - bis pa - - - cem.
pp
 no - - - bis pa - - - cem.
poco ritard.
poco ritard.